The Lisbon Conference
Time Networks: Screen Media and Memory
Lisbon, Portugal June 21-23, 2012
Hosted by the New University of Lisbon and the University of Coimbra

CONFERENCE PROGRAMME
## Conference Overview

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CONFERENCE VENUES

The NECS 2012 Conference will be held at the FCSH (Faculty of Social Sciences and Humanities) of the UNL (New University of Lisbon), in collaboration with the University of Coimbra. Opening and closing remarks, opening reception and NECSUS launch, keynote addresses and NECS membership meeting will take place in the UNL’s Rectory, while panel sessions will be held at the FCSH (Tower B).

Registration desk, computer and printing facilities, as well as the Conference book display will be located in the I&D neighbouring building.

How to get to the FCSH

BUS
Bus numbers 160, 161, 190, 716, 726 and 756 stop in front of the FCSH or nearby. You can purchase the Adult Lisbon Card at Tourism Office Counter in the airport’s arrivals hall and get 43% discount on the ticket.

METRO (UNDERGROUND)
The nearest stations to the FCSH are “Praça de Espanha” (blue line) and “Campo Pequeno” (yellow line). “São Sebastião” and “Praça de Espanha” (blue line) are the closest to the UNL’s Rectory.

TAXI
Most Hotels will have taxis nearby ready and waiting for you. Before taking one, inquire about the fare and remember an additional 20% is charged for services on Saturdays, Sundays and holidays and for nighttime service from 9pm to 6am.
CONFERENCE PROGRAMME

Pre-Conference - 19th-20th June 2012

4th NECS Graduate Workshop
Identities in Motion: New Visual Media Strategies
Location: FCSH – I&D Building

WEDNESDAY 20th JUNE 2012

14.00 – 18.00  REGISTRATION
Open every day during the Conference, from 9.00 to 17.30
Location: FCSH – I&D Building, groundfloor

21.30  SCREENING
48
Dir: Susana Sousa Dias
2009, 97 minutes
Location: Cinemateca Portuguesa - Museu do Cinema

THURSDAY 21st JUNE 2012

08.30  OPENING REMARKS
Location: FCSH - Room T15 (Tower B, 3rd floor)

09.00  CONFERENCE BOOK DISPLAY
Open every day during the Conference, from 9.00 to 17.30
Location: FCSH – I&D Building, groundfloor

09.00 – 10.45  PANELS A1 – A9

A1.  FILM TIME AND FEMINIST PHENOMENOLOGY
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Jenny Chamarette (Leicester)

Kate Ince (Birmingham)
Looking back: ciné-portraiture and lived time in Cléo de 5 à 7

Delphine Bénézet (London)
Agnès Varda, a Woman within History

Lucy Bolton (London)
Spending Time with Mia in Fish Tank
A2. **EMBODIED MEMORY**  
Location: FCSH - Room T6 (Tower B, 2nd floor)  
Chair: Sophie Gwendolyn Einwächter (Bochum)

Alda Rodrigues (Lisbon)  
The Collections in Éric Rohmer's Moral Tales

Liz Watkins (Leeds)  
Between Memory and a Manifest Image

Barbara Creed (Melbourne)  
Remembering Through the Body

Caterina Cucinotta (Lisbon)  
Constructing Memory through the Actor Body: 2 Study Cases

A3. **THE OTHER SCREENS OF NEW GERMAN CINEMA: MEMORY AND INTERMEDIATION**  
Location: FCSH - Room T7 (Tower B, 2nd floor)  
Chair: Daniela Berghahn (London)

Barbara Mennel (Florida)  
Film Standing Still: The Photo as Memory-Sign in New German Cinema

Heather Bigley (Flagstaff)  
The Sexual Revolution Will Be Televised: New German Cinema and Nationally Produced Memories of War-time Sexuality

Katrin Sieg (Washington)  
Playing (with) Ethnicity: Ming Wong’s Video Installations

A4. **ROMANIAN CINEMA**  
Location: FCSH - Room T9 (Tower B, 3rd floor)  
Chair: Diana Popa (St. Andrews)

Ana Carolina Bento Ribeiro (Paris)  
Three Times Revolution: The Representation of the Romanian 1989 Revolution on Contemporary Romanian Cinema

Thomas Schick (Potsdam-Babelsberg)  
Emotional Experience and Romanian History in Cristian Mungiu’s *4 Month, 3 Weeks and 2 Days*

Constantin Parvulescu (Timisoara)  
Representing Revolution in the Romanian Cinema of the 21st Century

A5. **SPECTACULAR! SPECTACULAR! – AUDIO-VISUAL MEMORIES OF EARLY MODES OF FILM PERFORMANCES AND AESTHETICS**  
Location: FCSH - Room T11 (Tower B, 3rd floor)  
Chair: Oliver Fahle (Bochum)

Robert Geib (Jena)  
In search for a cinema lost - Early Japanese film and *To Sleep so as to Dream*
Nadine Dablé (Lüneburg)
Carnival and the Movies - From Event to Spectacle

Kathrin Rothemund (Lüneburg)
Astonishing dispositif – A genealogy of cinematographic spectacle

A6. CHANGING PRACTICES OF MEMORY STAGING: THE CULTURAL DYNAMICS OF HOME MOVIES
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Andreas Fickers (Maastricht)

Susan Aasman (Groningen)
From archival desire to performative pleasures. The changing status of home movies in the digital age

Annamaria Motrescu (Cambridge)
“Cross-genre” home movies, religious narratives and British imperial studies

Martina Roepke (Amsterdam)
Private images, public viewing. Extending the home mode of communication

Alexandra Schneider (Amsterdam)
Towards a Media Archaeology of the Home Movie – Private Filmmaking in the Age of Network Culture

A7. REMEMBERING FILM/HISTORY: CINEMATIC RECIRCULATION IN FILM AND TELEVISION
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Daniel Eschkötter (Weimar)

Chris Tedjasukmana (Berlin)
Mechanical Vitalization: History, Affect, and Aesthetic Experience in Cinema

Tobias Ebbrecht (Weimar)
Cinematic Laboratories: Hartmut Bitomsky’s Experimental Methods of Telling the History of Cinema in Film

Cecilia Valenti (Weimar)
Fuori Orario – Because the night. A Superimposition between cinematic memory and televisual time

Drehli Robnik (Vienna)
Politics of Miscounts, Historicities of Misfits: Italian Westerns, Remembered in Austrian Experimental Film

A8. TIME, MEMORY AND PLACE. SYMBOLIC CONSTRUCTIONS IN DOCUMENTARY AND AVANT-GARDE FILM
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Stella Bruzzi (Warwick)

María Soliña Barreiro (Barcelona)
“History must be burned”: Temporal iconoclasm as politics of memory in the Interwar’s Avant-garde
Iván Villarmea Álvarez (Zaragoza)
The memory of places: Patrick Keiller’s psychogeographical documentaries

María Luna (Barcelona)
Breaking times: Documentary representation in places of forced displacement

Diego Zavala Scherer (Monterrey, Mexico)
Mythic and Non-Mythic Representations of Mexican Revolution through Documentary

A9. POWER OF PROGRAMMING: FESTIVALS, IDENTITY AND POLITICS
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Marijke de Valck (Amsterdam)

Dunja Jelenkovic (Versailles)
Role of Politics in Selection of Film Programs – Yugoslav Documentary and Short Film Festival in the Time of Wars of 1990s

Ger Zielinski (Trent)
On Affect and Memory Traces Circulated in and around Identity Film Festivals

Maria-Paz Peirano (Kent)
Reconstructing films and social memory in a film archive festival: The case of the “Festival Internacional de Cine Recobrado” of Valparaíso

Cindy S.C. Chan (Houston)
Café Lumièrê (2003). Taiwanese Identity between Japanese Cinema and International Film Festival

11.00 – 12.45      PANELS B1 – B10

B1. SEXUALITY ON SCREEN
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Barbara Mennel (Florida)

Eva Krainitzki (Gloucester)
If These Walls Could Talk 2: The Prosthetic Memory of Lesbian Feminism and the Ageing Other

Loreto Ares (Madrid)
How to Produce a Queer: Homonorma-TV-ties in Spanish Television Series

Elisabetta Girelli (St. Andrews)
Refusing the Interpellation: Montgomery Clift, DADT, and Judith Butler in From Here to Eternity

B2. MEDIA AS A BODILY EVENT
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: Paulo Filipe Monteiro (Lisbon)

Tarja Laine (Amsterdam)
Masochism, Bad Faith and Corporeal Aesthetics in The Wrestler
Rikke Schubart (Odense)
In Her Skin: Disgust and Self-Injury in Dans ma peau and Black Swan

Eliza Steinbock (Maastricht)
Trans Entities and “Nasty Love”: On the Bodily Event of Trans Pornographies

Jaap Kooijman (Amsterdam)
Shot at Dealey Plaza, Dallas, Texas: Erykah Badu’s Naked Body and the Memory of the Kennedy Assassination

B3. (POST)NATIONAL CONSTELLATIONS OF MEMORY: THE VIEW FROM TURKEY
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Savaş Arslan (Istanbul)

Melis Behlil (Istanbul)
Conserving Memories: The Role of Television in Turkish Cinematic Revival

Esin Paça-Cengiz (London)
Remembering Absence in National History: Critical Films in Turkey

Levent Soysal (Istanbul)
How to Remember Atatürk? Postnational Renditions of a National Hero

B4. MYTHS, EMOTIONS AND OBLIVIONS. RECOVERY OF FRANCOIST MEMORY IN SPANISH DOCUMENTARY
Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Aida Vallejo Vallejo (Madrid)

Elena Oroz (Tarragona)
Women in blue over a background of stone. The gendered articulation of national history in Francoist cinematographic propaganda (1939-1945)

Laura Gómez Vaquero (Madrid)
Memory and women in the Spanish documentary film of the 70’s: crisis, melancholy and confession

Sonia García López (Madrid)
Filling up the memory holes. Alzheimer disease and recent history in Spanish documentary

B5. MISSION MILLENNIUM: PRODUCTION, PLACE, GENRE, AND GENDER IN A SCANDINAVIAN GLOBAL PHENOMENON
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Sofia Bull (Stockholm)

Olof Hedling (Lund)
Making Blockbusters in Sweden: The Scandinavian vs. the Hollywood Approach

Maaret Koskinen (Stockholm)
Urban memories: David Fincher’s Stockholm
Kerstin Bergman (Lund)
Lisbeth Salander and Her Swedish, Literary Crime Fiction “Sisters”. Stieg Larsson’s Hero in a Genre Context

Mariah Larsson (Stockholm/Malmö)
The Rape-Revenge Theme in the Millennium Series: Vigilante Ethics and Genre Tradition

B6. “DRIFT”: MODERNIST AESTHETICS OF EPHEMERALITY
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Wanda Strauven (Amsterdam)

Katja Geerts (Antwerp)
New Temporalities: “Drift” and French Impressionist Film Theory

Vito Adriaensens (Antwerp)
Out of Touch? Presence and the Haptic Interior (1908-1914)

Tom Paulus (Antwerp)
Structured Wandering: the Drifting Camera in Flowers of Shanghai

B7. NON-THEATRICAL MEMORIES
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Nina Köll (Amsterdam)

Louis Pelletier (Montreal)
Showmanship in the Home: The Multiple Temporalities of Amateur Cinema

Eric Poirier (Montreal)
Archives of Happiness: the Social Role of Home Movies

Caroline Martel (Montreal)
Whose Memory? Industrial Images and Representations

B8. FILMIC TEMPORALITIES: TRANSITIONS AND INTERSECTIONS BETWEEN GENRES, FORMATS AND TECHNOLOGIES OF MEMORY
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Dina Mendonça (Lisbon)

Arild Fetveit (Copenhagen)
The role of fiction in essay films

Laura Rascaroli (Cork)
Memory in transit: the essay film and the flitting image of the past

Efrén Cuevas (Navarra)
The aura of home movies: time and memory in the transition from analogical to digital film

Stefano Odorico (Bremen)
Reality, memory and digital technologies in interactive documentaries
B9. **DOCUDRAMA AND THE REPROCESSING OF HISTORY**  
Location: FCSH - Room T14 (Tower B, 3rd floor)  
Chair: Tobias Ebbrecht (Weimar) and Derek Paget (Reading)

Bergström Åsa (Lund)  
Swedish Mediated Memories – A Historical Journey through the Borderlands of Fact and Fiction

Milly Buonanno (Rome)  
The Politics of memory and Identity in Contemporary Italian TV Drama

Georges Fournier (Lyon)  
Docudrama and the Revisiting of History

Victoria Pastor-González (London)  
From the Local to the Universal, Spanish Docudrama Tackles World History

B10. **FILM FESTIVALS AND THE INDUSTRY**  
Location: FCSH - Room T15 (Tower B, 3rd floor)  
Chair: Aida Vallejo Vallejo (Madrid)

Sumanta Barua and Finola Kerrigan (London)  
Importance and Facilitators of Networking in International Film-festivals

Marijke de Valck (Amsterdam)  
Film Business, Festival Business: The Growing Influence of Industry Partners

Minerva Campos (Madrid)  
Film Festivals’ Memory: Festivals Trademark in “Video on Demand” websites

12.45 – 13.45 **LUNCH BREAK**

13.45 – 15.30 **PANELS C1 – C10**

C1. **NOSTALGIA, FICTION AND AESTHETICS**  
Location: FCSH - Room T5 (Tower B, 2nd floor)  
Chair: Olof Hedling (Lund)

Fabrice Lyczba (Créteil)  
Memories of the Circus in 1920s American Cinema: A Case Study in Intermedial Emancipation

Anders Wilhelm Åberg (Växjö)  

Emre Caglayan (Kent)  
Nostalgia, Cinephilia and Tsai Ming-liang’s Goodbye, Dragon Inn
C2. **DELEUZE AND FILM**
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: t.b.a.

Patricia Pisters (Amsterdam)
The Open Archive: Cinema as World-Memory

Deborah Mellamphy (Cork)
“When the Hell Are They?”: A Deleuzian Reading of the Back to the Future Trilogy

Dennis Rothermel (Chico)
Deleuze’s Cinema-Philosophy Spinozism

Ana Barroso (Lisbon)
Memory, Bodies and Youth in Larry Clark’s Films

C3. **“CUTTING THE EYE OF FREEDOM”: FROM CENSORSHIP TO CONTROL?**
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Caterina Cucinotta (Lisbon)

Leonor Areal (Lisbon)
The phantoms of liberty

Paulo Cunha (Coimbra)
Censorship and new Portuguese cinema: contradiction and exceptions

Ana Bela Morais (Lisbon)
Cinema and censorship: love and violence in Portugal (1968-1971)

Maria do Carmo Piçarra (Lisbon)
“Black Skin, White Masks”: mnémosynes of forbidden images

C4. **THE HISTORIC MEMORY THROUGH THE MUSIC OF SPANISH CINEMA**
Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Teresa Fraile (Extremadura)

Lidia López Gómez (Barcelona)
“Nosotros somos así”: re-elaborating military, popular songs as a sign of identity and propaganda during the Spanish civil war

Alba Montoya Rubio (Barcelona)
“El otro lado de la cama”: the reivention of Spanish musical film

Sara Pedraz Poza (Madrid)
Transnationality in film musical Ladislao Vadja
C5. USES OF TECHNOLOGY
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Alexandra Schneider (Amsterdam)

Alessandra Luciano (Amsterdam)
Towards New Screens and New Spectators

Allan Cameron (Auckland)
Timelines and Time Zones: The Temporality of Video Editing Software

Ana Catarina Pereira (Covilhã)
New Media and the Alternatives in Cinema: The Case of Cláudia Tomaz and the Platform Holon Film Lab

C6. THE SIGHT OF TOUCH
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Lucy Bolton (London)

Antonia Lant and Klemens Gruber (New York)
Sitting, Seeing, Stroking: Why Texture Matters in Media Theory

Fabian Ziegler (Vienna)
Kazimir Malevich: Painting out Memory

Wanda Strauven (Amsterdam)
Early Memories of the Touch(able) Screen

Alexandra Seibel (Vienna)
Woven Memory

C7. ARCHIVAL PRACTICES
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Deniz Göktürk (Berkeley)

Chris Wahl (Potsdam-Babelsberg)
Flashback to the Moment of Shooting: The Archival Image in Slow Motion

Andrea Meuzelaar (Amsterdam)
Muslims in the Archive of Sound and Vision: Navigating Television History through the Archival Prism

Sebastian Höglinger (Vienna)
Pictures in the Sky: 19th Century’s Superlative Image-Archives in Between Science and Fiction

C8. NATIONAL IDENTITY IN FILM AND TV
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Deniz Bayrakdar (Istanbul)

Katharina Bonzel (Melbourne)
“For He Is an Englishman”: Memory and Myth in Chariots of Fire
Gertjan Willems (Ghent)
Images of the Lion: Flemish Film Policy and the Nation

Luca Barra and Massimo Scaglioni (Milan)
Building the Italian Identity, Once Again: National Television, and the Celebrations of Italy’s 150th Anniversary

Per Vesterlund (Gävle)
Pull Out the Cable!: The Public Reception of a Suggested National Politics on Audiovisual Media and Telecommunication in Sweden in 1972

C9. THEORISING DOCUMENTARY FILM
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Iván Villarmea Álvarez (Zaragoza)

Annelies van Noortwijk (Groningen)
Representations of Memory in Contemporary Documentary

Salomé Lamas (Coimbra)
Problems of Translation and Critique in Documentary Cinema

Manuela Penafria (Covilhã)
Emotions in Documentary Film

C10. KEY FESTIVAL CHALLENGES: PAST, PRESENT AND FUTURE
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Ger Zielinski (Trent)

Dorota Ostrowska (London)
International film festivals as descendants of universal exhibitions

Laura Rodríguez Isaza (Leeds)
Touring the Film Festival Circuit: Migrating Patterns of Latin American Cinema

Aida Vallejo Vallejo (Madrid)
Festival Dependencies. Documentary, Europe and the Crisis

Gavin Wilson (York)
Cell Cinema Festivals: Showing, Sharing and Exhibiting Mobile Phone Films

15.45 – 17.30 PANELS D1 – D9

D1. PAINTING A HYPNOTIC IMAGE: “REGRESSIVE” REFLECTIONS OF CINEMATIC MEDIALITY AND MEMORY
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Patricia Pisters (Amsterdam)

Antonio Somaini (Venice)
Hypnosis, Regression, Animism and Phylogenetic Memory in 1920s and 1930s Film Theories: Epstein, Balázs, Eisenstein
Ruggero Eugeni (Milan)
Lost Memories. Regressions of Time and Style in Filmic Representations of Hypnotic Apparatus

Ágnes Pethő (Cluj-Napoca)
Haunting Pictoriality: Sensuous Folds of the Tableau Vivant in Lech Majewski’s Cinema

Király Hajnal (Lisbon)
Photographic Stills, Tableaux Vivants as Sites of Cinematic Memory in Manuel de Oliveira’s Films

D2. PHENOMENOLOGY OF FILM
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: Tarja Laine (Amsterdam)

Ghislain Deslandes (ESCP Europe)
Cinema and Phenomenology: The Legacy of Michel Henry

Teresa Pedro (Lisbon)
Film as Spatio-Temporal Medium: The Problem of a Definition of Film through Time and Space

Jon Inge Faldalen (Oslo)
Thinking Technical Time

D3. PORTUGUESE CINEMATIC MEMORIES OF CONFLICT
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Patricia Vieira (Washington)

Adriana Martins (Lisbon)
The Female Cultural Construction of the Colonial War in Portuguese Films

Susana Viegas (Lisbon)
An art of the past, an art of the present: Susana de Sousa Dias’ 48

Daniel Ribas (Aveiro/Bragança)
Disturbed Families: film and violence in João Canijo

D4. NOSTALGIA, PERVERSION & ONLINE MEMORIES IN THE TRANSITION TO DEMOCRACY IN SPAIN
Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Victoria Pastor-González (London)

Concepción Cascajosa Virino (Madrid)
“Yesterday, all my troubles seemed so far away”: Remembering the Spanish Transition in La chica de ayer

Alejandro Melero (Madrid)
The memory of the Spanish Guerrilla in the Films of the Transition: gender, marginality and sexual perversion

Manuel Palacio and Vicente Rodriguez Ortega (Madrid)
The Transition, YouTube & Sampling: Historical Re-writing or Navigational Whims?
D5. COPYRIGHT AND REMIX
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Tiago Baptista (Lisbon)

Anne Kustritz (Amsterdam)
The (Im)Materiality of Intellectual Pop Property: Putting the History of Profit Back into the Piracy Debate

James Meese (Melbourne)
The Restorative Potential of Materiality: Digital Piracy, Legal Frameworks and the Temporality of Pirated Content

Jamie Sexton (Newcastle)
Counter-Cultism: Anti-Mainstream Tactics in Private Digital Torrent Sites

Katherine Groo (Aberdeen)
Cut, Paste, Glitch, and Stutter: Remixing Film History

D6. AVANT-GARDE CINEMA
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Ina Blom (Oslo)

Lydia Nsiah (Vienna)
Unifying Rhythm in Animation: Len Lye’s Avant-gardistic Advertising Film The Birth of the Robot

Rebecca Sheehan (Cambridge, USA)
“Keeping you in the Present”: Ernie Gehr, Stan Brakhage and the Mind out of Time

Pedro Rodrigues (Lisbon)
“The Past and the Present”: Music, Memory and Avant-Garde in the Portuguese Cinema Novo

D7. ARCHIVE/FOUND FOOTAGE AND MEMORY
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Susan Aasman (Groningen)

Judit Pieldner (Cluj-Napoca)
Media Memory: The Temporality of Archive Footage in Gábor Bódy’s Films

Daniel Kulle (Hamburg)
Rememememememememememememememememememembering Media History: Found Footage, Loops and the Experimental Films of Martin Arnold

Malin Wahlberg (Stockholm)
Revelation and Enactment of TV Memories: “Found Footage” and the Untold Story of The Black Power Mixtape 1967-1975

Veronika Rall (Zurich)
Cinema as Mnemotopia: Memory, Archive and Archeology in Films-About-Cinema
D8. TV, DOCUMENTARY AND NEWS
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Manuela Penafria (Covilhã)

Anna Zoellner (Leeds)
Was Everything Better in the Good Old Days?: Documentary Production for Television

Susan Ericsson (Montreal)
Teen Recollection of Early Sexual Practices: Representational and Narrative Strategies in the Documentary Middle School Confessions

Felisbela Lopes, Fábio Ribeiro and Ivo Neto (Braga)
From Static to Mobilized Citizens?: Viewers’ Engagement in Portuguese TV Journalism

D9. FILM AND TV PROGRAMMING
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Justin Smith (Portsmouth)

José-Carlos Lozano (Monterrey, Mexico), Lorena Frankenberg (Monterrey, Mexico), Daniël Biltereyst (Ghent), Philippe Meers (Antwerp), Lucila Hinojosa (Nuevo León, Mexico)
Historical Exhibition and Programming of Films outside the United States and Europe: The Case of Monterrey, Mexico (1922-1962)

Niamh Thornton (Ulster)
Memorialising the Battles on Screen: Film Programming in Mexico

Richard Oehmig (Potsdam)
Between Adaptation and Conservation: Examining the Effects of Cultural Transfer through the Media Using the Example of Television Programming in the German Democratic Republic (1956-1991)

18.00 – 19.30
KEYNOTE ADDRESS
Elizabeth Cowie (University of Kent)
Experiencing Time between Fiction and Documentary: Memory, Affect and the Digital
Location: UNL’s Rectory – Auditorium A

19.30
OPENING RECEPTION
NECSUS-European Journal of Media Studies Launch
Sponsored by Amsterdam University Press
Location: UNL’s Rectory – Atrium
FRIDAY 22nd JUNE 2012

09.00 – 10.45  PANELS E1 – E10

E1. CITY. FILM. IDENTITY. URBAN SPACE REPRESENTATIONS IN 1960’S CINEMA
   Location: FCFS - Room T5 (Tower B, 2nd floor)
   Chair: Rahoul Masrani (London)

   Luis Urbano (Porto)
   Between spaces

   Ana Resende (Porto)
   Sao Paulo and Lisboa: two cities, one approach

   Miguel Tavares (Porto)
   Brasilia. A Cinematic City

E2. HISTORIOGRAPHIC IMAGES AND BEYOND
   Location: FCFS - Room T6 (Tower B, 2nd floor)
   Chair: Kathleen Scott (St. Andrews)

   Dennis Göttel (Weimar)
   Factography and farce: The planings of Bronenosec Potemkin’s premiere

   Linda Waack (Weimar)
   Memories outside the box - unpacking family-film

   André Wendler (Weimar)
   Anachronic Cleopatras

E3. INDIAN CINEMA
   Location: FCFS - Room T7 (Tower B, 2nd floor)
   Chair: Alena Strohmaier (Vienna)

   Arya Amir (Vienna)
   Bend it Like Bollywood: Time and Space in Recent Bombay Films

   Ashvin Devasundaram (Edinburgh)
   Marching in Double Time: The Subaltern Time of Liberation in Indian Film Gandu

   Surbhi Goel (Chandigarh)
   Sculpting and Gesture in Time: Tracing the Trajectories of Subtle and Solid Significations in Mani Kaul’s Cinematic Aesthetics

E4. ITALIAN HISTORY(IES): SCREENING A TAINTED PAST, FROM FASCISM TO THE "YEARS OF LEAD"
   Location: FCFS - Room T9 (Tower B, 3rd floor)
   Chair: Anna Rita Gori (Siena)

   Pierluigi Ercole (Cork)
   Big Screen, Grand Nation: Italian Diaspora and Fascist Propaganda Films
Francesco Di Chiara (Ferrara)
Film Co-Productions between Western and Eastern Europe: History and Screen Memory in the Italian-Yugoslavian Films of the 1960s

Elena Caoduro (Southampton)
The Past as Commodity: Nostalgia, Heritage and Made-up Memory in contemporary Italian cinema

Stefano Baschiera (Belfast)
“Talkin’ ‘bout my generation”: ’68 generational struggle and the disruption of the domestic space in Italian contemporary cinema

E5. CLASSICAL AND NEW HOLLYWOOD
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Bárbara Vallera (Coimbra)

Philippa Gates (Waterloo, Canada)
(Film) History is written by the Victors: Revising Classical Assumptions about Gender, Genre, and His Girl Friday (1940)

Sarah Greifenstein (Berlin)
“And They Lived Happily Ever After!... Or Did They?”: The Temporal Dynamics of the Genre of Screwball Comedy

Philip Drake (Stirling)
Memory, Reputation and Authorship: Revisiting Forgotten Film-makers of the New Hollywood

J. E. Smyth (Warwick)
The Long Road of Women’s Memory: Lillian Hellman’s Julia (1977)

E6. THE CINEMATIC ART OF SPECTRAL MEMORY: BERGSON, MARKER, RUIZ
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Marit Knollmueller (Washington)

Felicity Colman (Manchester)
Screen Memory (of life)

Eleni Ikoniadou (Kingston)
A loophole in time

Michael Goddard (Salford)
Lisbon/Portugal as Memory Bridge in Ruiz’s Art of Cinematic Memory

Garin Dowd (London)
Phantom times: strategies and strata of recollection in Ruiz’s Mysteries of Lisbon
E7. THE ARCHIVE IN MOTION
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Pasi Väliaho (London)

Eivind Røssaak (Oslo)
The Networked Document: Collage, YouTube, and Archival Self-Reflexivity

Ina Blom (Oslo)
The Autobiography of Video: A Revisionist Approach to a Time Technology

Liv Hausken (Oslo)
Technologies of (in)visibility: The Biometric Passport

Yngvil Beyer (Oslo)
July 22nd: Archiving the Mediation of Unforeseen Events

Respondent: Trond Lundemo (Stockholm)

E8. THE POLITICS AND AESTHETICS OF TELEVISUAL MEMORY
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Jaap Kooijman (Amsterdam)

Herbert Schwaab (Regensburg)
“Please take a seat in Hannah’s Past.” Representing the Holocaust in 1950s US television show
This is your life

Hanna Surma (Bochum)
“My Past is a Series of Bad Choices!” The Representation of “Individual Memories” and

Dominik Maeder (Konstanz)
The Place of Memory: The “Haunted House” and the Accumulation of Violence in American
Horror Story

Sebastian Scholz (Amsterdam)
Memory Mode: Remembering (through) Television

E9. TACKLING TRAUMA
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Esin Paça-Cengiz (London)

Aine O’Healy (Los Angeles)
Trauma, Memory, and Audiovisual Activism: Documenting Mediterranean Migrations

Thomas Weber (Hamburg)
Caché (Michael Haneke, 2005) or the Ongoing Repression of Traumatic Memories

Natalija Arlauskaitė (Vilnius)
Politics of Memory on the Street of Crocodiles: Cinematic Pre-History and Voice
E10. ACADEMICS AND FESTIVALS: ON THE FLOW OF LABOUR, EXPERTISE AND INFLUENCE BETWEEN
Workshop – Film Festival Research Workgroup
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Skadi Loist (Hamburg)

Participants:
Greg de Cuir, Jr. (Selector/Programmer, Alternative Film/Video Belgrade; Managing Editor, NECSUS_ European Journal of Media Studies)
Gavin Wilson (York St John University, UK, former cameramen, writer, sector manager Screen Yorkshire)

11.00 – 12.45  PANELS F1 – F10

F1. MAPPING URBAN MEMORY: TOWARDS A NEW MEDIA APPROACH OF EVERYDAY LIFE
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Ingrid Stigsdotter (Växjö)

Bill Psarras (London)
Botanizing on the urban data: Walking and sensing non-places

Rocio von Jungenfeld (Edinburgh)
The Surface Inside: Projecting time back into space

Athanasia Daphne Dragona (Athens)
Building networked memories of disobedience

F2. IMAGES OF THE PAST, PRESENTATIONS OF THE FUTURE: MEMORIES OF THE PAST IN FILMIC NARRATIVES
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: Daniel Ribas (Aveiro/Bragança)

Matthew Holtmeier (St. Andrews)
The Policing and Fragmenting of Cinematic Subjectivity: Battle of Algiers to Bab el-Oued City

Kathleen Scott (St. Andrews)
Spectres of Otherness and the Body Politic in New Extremist Cinema

Chelsea Wessels (St. Andrews)
Memories of the spaghetti western: translation in 800 Bullets

F3. PORTUGUESE CINEMA
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Christopher Wahl (Potsdam-Babelsberg)

Nuno Barradas Jorge (Nottingham)
Fragmented Memory: Remembrance and Oblivion in the Work of Pedro Costa

Patricia Vieira (Washington)
The Instant and the Event in the Cinema of Pedro Costa
Paulo Filipe Monteiro (Lisbon)
Can Cinema Be a Memory of Performance?: The Case of João César Monteiro

Catarina Maia (Coimbra)
Not Knowing: Rhetoric of Time in João César Monteiro’s Films

**F4. COMMUNICATIONS MAKE THE NATION. THE CONSTRUCTION OF ITALIAN COLLECTIVE MEMORY THROUGH THE MEDIA SCREENS**

Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Massimo Locatelli (Milan)

Anna Rita Gori (Siena)
From postcards to Exhibitions 2.0. The Italian Nation myth in the audio-visual materials produced on 1911, 1961, 2011 Jubilee Celebrations

Enrico Gaudenzi (Siena/Paris)
Wars in memory or Memory’s war?

Michelangela Di Giacomo (Siena)
Welcome to North! Domestic Migrations and National Building throughout the Cinema

**F5. GENRE AND ORDINARINESS**

Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Philippa Gates (Waterloo, Canada)

Michael Lück (Berlin)
Ordinariness as aesthetic mode. A different media history?

Eileen Rositzka (Berlin)
From living room to genre – The Vietnam War film as media experience

Matthias Grotkopp (Berlin)
Surveying Work: Charting the ordinary in heist films

Christian Pischel (Berlin)
The Political Fiction of Ordinariness in DEFA Films

**F6. SPECTRALITY AND HAUNTING FROM THE AVANT-GARDE TO THE MAINSTREAM**

Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Annie van den Oever (Groningen)

John A. Riley (London)

Anna Backman Rogers (Groningen)
Spectres of the False: Mourning, Memory and the Impossible Female in Sofia Coppola’s *The Virgin Suicides* (1999)

Jenny Chamarette (Leicester)
Sightless cinema? Sound installations, cinematic echoes and the spaces of musical performance in the work of Janet Cardiff and Anri Sala
Donatella Valente (London)
Displacing the Ghosts: the Archive and Azioni Povere in Buongiorno Michelangelo (Ugo Nespolo, 1968-9)

F7. PLUNDERING THE CINEMATIC ARCHIVE
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Laura Rascaroli (Cork)

Martine Beugnet (Edinburgh)
"Firing at the Clocks": Cinema, Sampling, and the "Cultural Logic of the late Capitalism Museum"

Kriss Ravetto (Davis)
Recycling citations and the Image(s) of Thought in the work of Jean-Luc Godard

Kim Knowles (Aberystwyth)
Time and Space(s) of Projection: Experimental Film Between the Cinema and the Gallery

F8. AS TIME GOES BY ON CONTEMPORARY SCREENS – TELEVISION, SERIALITY AND MEMORY
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Nadine Dablé (Lüneburg)

Gabriele Schabacher (Siegen)
Mediating History: Ethnographic Perspectives in Serial Television

Katharina Niemeyer and Daniela Wentz (Geneva/Weimar)
Nostalgia is not what it used to be - contemporary TV-Series and audio-visual pastness

Andreas Jahn-Sudmann (Göttingen)
Televisual metaseriality, memory and "the very special episode"

F9. COLLECTIVE MEMORY
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Vítor Reia-Baptista (Faro)

Aidan Power (Cork)
Put a White Ribbon on Clementine: Collective Memory in Michael Haneke’s Das Weiße Band (and John Ford’s West)

Sarah Soliman (St. Andrews)
Voice of a Generation: Collective Memory in Gus Van Sant’s Last Days

Tulay Dikenoglu Suer (Berlin)
Epistolarity in Future Lasts Forever

Sara Pesce (Bologna)
Cyberspace, Landscape, and Orality: David Lynch’s Interview Project Mediator of Collective Memory
F10. FILM FESTIVALS  
Location: FCSH - Room T15 (Tower B, 3rd floor)  
Chair: Marijke de Valck (Amsterdam)  

Przemyslaw Suwart (Weimar)  
Programming Film History at Film Festivals  

Christel Taillibert (Nice)  
Film Festivals and Digitization of Motion Picture Films  

Julian Stringer and Nikki J. Y. Lee (Nottingham)  
Counter-Programming and the Udine Far East Film Festival  

12.45 – 13.45  LUNCH BREAK  

13.45 – 15.30  PANELS G1 – G10  

G1. VISIONS OF THE CITY  
Location: FCSH - Room T5 (Tower B, 2nd floor)  
Chair: Lawrence Webb (London)  

Floris Paalman (Amsterdam)  
New Towns in Film  

Rahoul Masrani (London)  
Selling the City: Fantasy London as a cinematic construct  

Ingrid Stigsdotter (Växjö)  
Of Digital Time and the City  

G2. ECHOING THE PAST: SOUND, MUSIC, MEDIA AND HISTORY  
Location: FCSH - Room T6 (Tower B, 2nd floor)  
Chair: Dana Mustata (Groningen)  

Elena Mosconi (Pavia)  
Music and songs as “cultural markers” of the past in Italian Cinema  

Massimo Locatelli (Milan)  
The Tune of our Memory. Retracing Popular Music in Film in Italy (1945-1970)  

Teresa Fraile (Extremadura)  
Reinventing the image of Spain. Collective memory and popular music in Spanish cinema of the mid-twentieth century  

Jasper Aalbers (Maastricht)  
Distorted Echoes: Sonic Icons and Iconoclasm in Cinematic Amsterdam
G3. **EUROPEAN NATIONAL MEMORIES**  
Location: FCSH - Room T7 (Tower B, 2nd floor)  
Chair: Andrea Virginás (Cluj-Napoca)

Sarah Kordecki (Bonn)  
Memory, Modernisation and Temporality in the German Heimat Films of the 1950s

Andrea Pócsik (Budapest)  
Forced Bathing in Romani Settlements and Film Memory

Marlène Monteiro (London)  
Personal Film and the Historical Body

Sanjin Pejkovic (Lund)  
The Good, the Bad and the Ugly: Documentary Images of Josip Broz Tito After 1989

G4. **A TRANSNATIONAL HISTORY OF FINNISH CINEMA**  
Location: FCSH - Room T9 (Tower B, 3rd floor)  
Chair: Henry Bacon (Helsinki)

Jaakko Seppälä (Helsinki)  
Style and Meaning in Finnish Silent Film

Anneli Lehtisalo (Tampere)  
High Hopes and Nordic Opportunities: Finnish Cinema Abroad 1939-1959

Pietari Kääpä (Helsinki)  
Year Zero and beyond: transnational transformations in Finnish film culture

G5. **PHOTOGRAPHY AND TEMPORALITY**  
Location: FCSH - Room T10 (Tower B, 3rd floor)  
Chair: Malin Wahlberg (Stockholm)

Winfried Pauleit (Bremen)  
Divas and Grandmothers: Kracauer’s “Photography” as Screenplay

Jacqueline Butler (Manchester)  
Thinking Time: Photography and Memory

Nélio Conceição (Lisbon)  
Images of Time and the Time of Affection: Photography in Question

G6. **SERIOUS LAUGHS: HUMOR AND EXPERIMENTAL FILM**  
Location: FCSH - Room T11 (Tower B, 3rd floor)  
Chair: Nanna Heidenreich (Brunswick)

Miguel Fernández Labayen and John Sundholm (Madrid/Karlstad)  
A Cinema of Japes: The Comic Legacy of Experimental Film

Marc Siegel (Frankfurt)  
Taylor Mead, A Cinematic Sissy of the Sixties
G7. ARCHIVE/FOUND FOOTAGE AND POLITICS
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Susana Nascimento (Lisbon)

Daniela Agostinho (Lisbon)
The Ghetto (Re-)framed: Inhabiting the Nazi Gaze in A Film Unfinished

Mats Jönsson (Lund)
Innocence by Association

Feigelson Kristian (Paris)
Traces of Terezin (1944)

Liz Greene (Belfast)
Documenting Time through the Archives in Bernadette: Notes on a Political Journey (2011, Lelia Doolan)

G8. TV SERIES
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Katharina Niemeyer (Geneva)

Nur Ozgenalp (Amsterdam)
Fringe Memories

Sofia Bull (Stockholm)
Forensic Time Travels: Traces of Complex Life in CSI

Tommy Gustafsson (Växjö)
A Socialist History Lesson: The Use of History in Swedish Children’s Television in the 1970s

Antonio Savorelli (Imola)
Not Breaking Continuity: Memory and the Dynamics of Long-Form Television

G9. TWO AND THREE DIMENSIONS
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Hajnal Király (Lisbon)

Monika Keska (Granada)
Love is the Devil by John Maybury: Life as Painting

Jesko Jockenhövel (Potsdam-Babelsberg)
Space and Time in 3D Documentaries: Wim Wender’s Pina and Werner Herzog’s The Cave of Forgotten Dreams

Maja Manojlovic (Los Angeles)
The Space-Time of 3D: In the Intervals/Interstices of The Cave of Forgotten Dreams
Asli Ozgen-Tuncer (Amsterdam)
Aesthetics of Mo(ve)ment: From The Cave of Forgotten Dreams to Early Cinema

G10. FILM CULTURE
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Melis Behlip (Istanbul)

Malte Hagener (Marburg)
Remembrance of Films Past: How the Ciné Club Movement Invented Film History as We Know It

Paulo Granja (Coimbra)
Critics’ Wars: Portuguese Film Criticism in a Divided Art (Cinema) World, 1950’s-1960’s

Erik Hedling (Lund)
Kristina Söderbaum in Sweden: The Adventures of a Non Self-Confessed Nazi

Michael Cowan (Montreal)
Advertising Film and Screen Culture in 1920s Germany

15.45 – 17.30 ROUND TABLE
Medical Film
Location: FCSH - Room T12 (Tower B, 3rd floor)

15.45 – 17.30 PANELS H1 – H9

H1. SCREEN AND MEDIATION
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Carlos Natálio (Lisbon)

Bruno Toussaint (Paris)
Disappearance of Reality: The Black Hole of Media

Andrea Virginás (Cluj-Napoca)
Katalin Varga and Lisbeth Salander: Immediate and Hypermediate Traces (and Memories) in Investigation Movies

Janna Houwen (Leiden)
Mediating Time: The Relation between Medium Specificity and the Perception of Time in David Claerbout’s Video Works

H2. (RE)WRITING HISTORY
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: André Wendler (Weimar)

Kevin Johnson (Appleton, WI)
(Re)Imagining German Bohemia: Prag-Film and Third Reich Cinema

Diana Popa (St. Andrews)
The Great Communist Bank Robbery (2004): “Rememorizing” the Past
Nicolas Blayo (Metz)
Reconstructing the Past: Francoism in Spanish Historical Films

Elena Melicke (Weimar)
Historiography and Media in American Paranoia Thrillers

**H3. POLITICAL VIEWS ON SCREEN**
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Sérgio Dias Branco (Coimbra)

Ruzanna Amiraghyan (Yerevan, Armenia)
Online Media and the Political Processes in Armenia

Walid el Houri (Amsterdam)
Streets, Screens and People in the Arab Uprising

Homay King (Bryn Mawr)
Antiphon: Notes on the People’s Microphone

**H4. COMRADES AT THE MOVIES: FACTORIES, FILM CLUBS, TELEVISION, CONFERENCES. ALTERNATIVE PLACES AND CHANNELS OF CINEMA EXHIBITION IN GDR AND CZECHOSLOVAKIA, 1950S AND 1960S**
Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Petr Szczepanik (Brno)

Fernando Ramos (Leipzig)
Film reception as act of resistance. The Leipzig University Film Club (1956-1966)

Lucie Česálková (Brno)
Cinema - Participation Required. Factory Film Screenings in Socialist Czechoslovakia in the 1950s

Šimon Bauer (Brno)
TV as a Small Bourgeois Cinema. Distribution Relationships of Czechoslovak TV and Czechoslovak State-owned Film Industry During Fifties (1953-1960)

Pavel Skopal (Brno)
Socialist cinema conferences: the places, the events, and the conflicts

**H5. ANALOGUE AND DIGITAL SHIFTS: REVEALING, LAYERING AND INTERFERING WITH HISTORIES**
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Trond Lundemo (Stockholm)

Michael Pigott (Warwick)
Revealing and Releasing Joseph Cornell

Janet Harbord (London)
Gesture as an Accretion of Time: David Claerbout meets Giorgio Agamben on the Boulevard du Temple
Catherine Fowler (Otago)
Static. How video interfered with film

H6. DIGITAL ARCHIVES
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Eggo Müller (Utrecht)

Jihoon Kim (Singapore)
The Archive with a Virtual Museum: The (Im)possibility of Digital Archival Art in Chris Marker’s Ouvroir

Varpu Rantala (Turku)
Histories of Dependence: Cinematic Atlas and Digital Archive

Mari Pajala (Turku)
Televisual Memory on an Online Television Archive

H7. COMPARING SCREEN MEDIA
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Antonio Somaini (Venice)

Annie van den Oever (Groningen)
Television’s Natural and Cinema’s Unnatural Aesthetic: Ways to Frame the Time Space Experience

Alessandro Jedlowski (Naples)
Small Screen Cinema: Informality and Remediation in Nollywood

Deniz Bayrakdar (Istanbul)
Television as an Instrument of Freezing the Time-Frame of the Void in Turkish Cinema

Nanna Heidenreich (Brunswick)
Migrant Mnemonic Techniques

H8. MUSIC AND MOVING IMAGES
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Patricia Castello-Branco (Covilhã)

Pilar Palomero (Zaragoza)
Construction of a Story Through Music: The case of Underground (E. Kusturica, 1995)

William Watson (Tucson)
Gerard Corbiau’s Farinelli and the Art of Castration

Marijana Mitrovic (Belgrade)
Images, Memory, Postsocialist Estrada
H9. REPRESENTATIONS OF MODERNITY IN FILM
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Michael Cowan (Montreal)

Owen Lyons (Ottawa)
Spectacles and Speculators: Representations of Finance in Dr. Mabuse der Spieler and L’Argent

Jeanette Hoorn (Melbourne)
Screening the Civilising Mission: Memory, History, Modernity

Sofia Sampaio (Lisbon)
Representations of Tourism and Travel in the Portuguese Cinema of the Late 1940s: The Case of O Leão da Estrela

18.00 – 19.30 KEYNOTE ADDRESS
Andreas Fickers (Universiteit Maastricht)
Analogue Memory Machines: A Techno-Melancholic Retrospective
Location: UNL’s Rectorate – Auditorium A

19.30 NECS MEMBERSHIP MEETING
Location: UNL’s Rectory – Auditorium A
SATURDAY 23rd JUNE 2012

09.00 – 10.45 PANELS I1 – I8

I1. NARRATIVE FILM STRUCTURES
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Kathrin Rothemund (Lüneburg)

Miklós Kiss (Groningen)
Mapping Narrative Mapping

Steven Willemsen (Groningen)
Plot Mapping in Complex and Disembodied Narratives

Elżbieta Wiącek (Krakow)
In the Labirynth of Memory: Cultural Representations about the Warsaw Rising of 1944th in Polish Film and Media Narration

Selim Eyuboglu (Istanbul)
Science Fiction and Spatio-Temporal (Dis)continuity

I2. EXCAVATING POLITICAL, CINEMATIC AND PERSONAL MEMORIES
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: Paulo Granja (Coimbra)

Daniela Berghahn (London)
Projecting family memories of migration

Karl Schoonover (Warwick)
The Historical Anachronism of Neorealism's Cadavers

Stella Bruzzi (Warwick)
Memory, Re-enactment and Equivalent Events

Dominic Holdaway (Warwick)
Observations on the Rhetoric of Matteo Garrone’s Gomorra

I3. POST-WAR CINEMA
Location: FCSH - Room T7 (Tower B, 3rd floor)
Chair: Dorota Ostrowska (London)

Daniela Treveri Gennari (Oxford)
Memories of the Myth: American Characters in Post-War Popular Italian Cinema

Geesa Marie Tuch (Zurich)
Don’t Look Back in Anger? Flashback as a Means to Forget in Early European Post-War Film

Sanja Garic-Komnenic (Burnaby, British Columbia)
Reactivating Collective Memories in Post-War Bosnian Cinema
Trond Lundemo (Stockholm)
In the Memory of a Flash: Inscribing the A-Bomb and Nuclear Radiation

   Location: FCSH - Room T10 (Tower B, 3rd floor)
   Chair: Ana Soares (Faro)

   Carolyn Elizabeth Leslie (Lisbon)
   The role of the Screen in Language learning and spread

   Dina Mendonça (Lisbon)
   Time distortions in cinema and emotions

   Ilda Teresa de Castro (Lisbon)
   Costello’s Holocaust: images of horror in Resnais and Monson

   Maria Irene Aparício (Lisbon)
   Learning from Contemporary Cinema: Shapes of Time, Life and Memory in Egoyan’s Films

15. **NATIONAL CINEMAS**
    Location: FCSH - Room T11 (Tower B, 3rd floor)
    Chair: Bruce Williams (Wayne, NJ)

    Zviad Dolidze (Georgia)
    Neorealism and Georgian Cinema

    Yael Ben-Zvi Morad (Beersheba)
    Memory of the Past and the Construction of a National Future in Palestinian Cinema

    Savaş Arslan (Istanbul)
    Memory and the Contemporary Cinema of Turkey

    Shelagh Rowan-Legg (London)
    The Nation Fantastic: Contemporary Spanish Fantastic Film and the Question of “National” Cinema

16. **THE PAST HAS CAUGHT UP WITH US. POETICS OF HISTORICAL TIME IN AMERICAN CINEMA SINCE THE 1970S**
    Location: FCSH - Room T12 (Tower B, 3rd floor)
    Chair: Anna Backman Rogers (Groningen)

    Hauke Lehmann (Berlin)
    The Time of Paranoia in New Hollywood Cinema

    Daniel Illger (Berlin)
    Nightmare Desire. The early films of David Cronenberg

    Jan-Hendrik Bakels (Berlin)
    Layers of genre. Shutter Island and the dynamics of remembrance
I7. HOW BRITAIN LEARNED TO LOVE EUROPE: BRITISH TELEVISION AND EUROPEAN FILM CULTURE, 1982-1996
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Milly Buonanno (Roma)

Justin Smith (Portsmouth)
British television and European film co-production policy

Rachael Keene (Portsmouth)
Channel 4’s Visions: a European style of film programme?

Laura Mayne (Portsmouth)
From Cannes to Berlin: Examining the importance of film festivals in promoting Channel 4 films in Europe

Anne Woods (Portsmouth)
No Cannes Do

I8. NEW FILM FORMS
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Malte Hagener (Marburg)

Hedwig Wagner (Weimar)
Fiction Borders — Border Fictions: On Chantal Akerman’s Border Travelings

Aaron Calbreath-Frasieur (Nottingham)
New Media and the Muppets: Old Forms Become New

Helle Kannik Haastrup (Roskilde)
The New Popular Art Film: Strategies of Storytelling in Contemporary Cinema

11.00 – 12.45 PANELS J1 – J9

J1. MEDIA NETWORKS: BLURRED BOUNDARIES
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Donatella Valente (London) and Greg de Cuir, Jr. (Belgrade)

Aleksandra Milovanović (Belgrade)
Blurred Boundaries of Contemporary Television Series and Serials: Four Stages Development

Felix Lieb (Mainz)
Globalizing Identity: The New Fragility of the Self in Film Fictional Narration

Nicolette Barsdorf-Liebchen (Bournemouth)
Representation, Visualisation and the Military Sublime
J2. **MEDIUM, TIME AND MEMORY**  
Location: FCSH - Room T6 (Tower B, 2nd floor)  
Chair: Michael Goddard (Salford)

Blandine Joret (Amsterdam)  
“Because, After All, We Believe in Memory”

Bo Florin (Stockholm)  
From Theda to Death: Memory and Loss Across Time and Media

Carla Garcia (London)  
Process and Medium in the Making and Experience of Film

Susana Dobal (Brasilia)  
Time Perception Through Photography and Cinema

J3. **ORIENTING EUROPE: THE BORDERS OF MEMORY**  
Location: FCSH - Room T7 (Tower B, 2nd floor)  
Chair: Aleksandr Rossman (Berkeley)

Isabel Dzierson (Konstanz)  
An Ear for Little Aliens: Documentary Narratives of Undocumented Migration into the EU

Marco Purpura (Berkeley)  
Migrant Stardom and Racial Masquerade: Fabrizio Gatti’s Multimedia Undercover Journalism

Nicholas Baer (Berkeley):  
Fritz Lang’s *Destiny* (1921) and the German Mandarins

Alex Lambrow (Berkeley)  

Respondent: Deniz Göktürk (Berkeley)

J4. **EUROPEAN CINEMA AND WAR**  
Location: FCSH - Room T9 (Tower B, 3rd floor)  
Chair: Matthias Grotkopp (Berlin)

Paolo Noto (Bologna)  
Another War?: Italian Combat Film of the 1950s

H. Rosi Song (Bryn Mawr)  
Memory Against Time in Contemporary Spanish Civil War Films

María Camí-Vela (Wilmington)  
May 68 and the Politics of Memory in Spain: The “Militant Cinema” of Helena Lumbreras

Tonje Haugland Sørensen (Bergen)  
“You Must Wake Up”: The Memory of the Scorched Earth in Norwegian films
J5. **ASIAN NATIONAL MEMORIES**  
Location: FCSH - Room T10 (Tower B, 3rd floor)  
Chair: Mark Gallagher (Nottingham)

Nadi Tofigian (Stockholm)  
Recreating Memory: Turn-of-the-Century Audience Demographics in Singapore

Kai Schultz (London)  
(Re)Memory: Sites and Process in Jia Zhangke’s 24 City and IWIK

Cecilia Mello (São Paulo)  
Intermedial Memories in the Cinema of Jia Zhang-ke

J6. **SPELL. SHOCK. SHUTTER. IN THE CORRIDORS OF MEMORY**  
Location: FCSH - Room T11 (Tower B, 3rd floor)  
Chair: Elena Meilicke (Weimar)

Sulgi Lie (Berlin)  
Anamorphoses of Affect. Hitchcock’s Acousmatics of Memory

Daniel Eschkötter (Weimar)  
Memory, Institutionalized. Samuel Fuller’s Shock Corridor

Matthias Wittmann (Basel)  
Mnemocide on Shutter Island. Martin Scorseses Demonology of the 20th Century

J7. **UNSTABLE HISTORIES: THE PROBLEM OF SEEING AND UNDERSTANDING “OLD” TELEVISION IN THE DIGITAL AGE**  
Location: FCSH - Room T14 (Tower B, 3rd floor)  
Chair: Milly Buonanno (Roma)

Erwin Verbruggen (Amsterdam)  
Creating online access to European archival TV content

Dana Mustata (Groningen)  
Challenging Television Historiography in an Analogue World

Berber Hagedoorn (Utrecht)  
Providing Online Access to Television History: Considering the TV User

Liam Wylie (Dublin)  
Challenges in Providing Access to Television Archives Online

J8. **AGE, GENDER AND PROSTHETIC MEMORY**  
Location: FCSH - Room T15 (Tower B, 3rd floor)  
Chair: Aine O’Healy (Los Angeles)

Josephine Dolan (Bristol)  
*The Iron Lady*: prosthetic age as prosthetic public memory
Estella Tincknell (Bristol)
We Knew He Was Right: Cultural Authority, Prosthetic Memory and the Gendering of Modernity in the Fashion Film

Sherryl Wilson (Bristol)
She’s Been Away: the transgressions of silent memory

J9. FILM AND ETHICS
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Philipp Schmerheim (Amsterdam)

Agnieszka Piotrowska (London)
Memory and Ethics in Enemies of the People

Odile Bodde (Leiden)
Ethics and Aesthetics: A Spatio-Temporal Representation of the Dead Body

Mattias Frey (Kent)
Arthouse Ethics and Provocation

12.45 – 13.45 LUNCH BREAK

13.45 – 15.30 PANELS K1 – K10

K1. PROSUMER CULTURES AND MEMORY
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Rainer Hillrichs (Bonn)

Nessa Johnston (Glasgow)
Millennial Convergence Cinema: Revisiting The Last Broadcast

Mariagrazia Fanchi (Milan)
Re-generating Memories: Cinema’s Memory in User-Generated Contents

Alice Cati (Milan)
The Lived Film: Video Blogs Between Self-Inscription and Cinephilia

Sophie G. Einwächter (Bochum)
“Can Anyone Help? There Used to be a Video...” – Losing and Preserving (Sub)Cultural Artifacts in Online Fan Communities

K2. AUTEUR STUDIES
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: Sofia Sampaio (Lisbon)

Jan Holmberg (Stockholm)
Files as Records, Records as Files: Deckerinnerungen in the Ingmar Bergman Archives

Anna Sofia Rossholm (Växjö)
Archival Memory and Cinematic Authorship: The Ingmar Bergman Archives
Marit Knollmueller (Washington)
Pathologies of a Mind: The Cinema of Raúl Ruiz

David Archibald (Glasgow)
Tracking Loach: An Ethnographic Study of the Making of The Angels’ Share

K3. MEDIA NETWORKS: CONTESTED GEOGRAPHIES
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Donatella Valente (London) and Greg de Cuir, Jr. (Belgrade)

Ömer Alkin (Düsseldorf)
Mental Border Praxis: Imagin(ation) in Turkish Migration Movies

Miriam De Rosa (Milan)
Geo-Cultural Displacements: Notes for a Migratory Aesthetics of the Self in Space

Alena Strohmaier (Vienna)
Irangeles – Identities in motion

K4. REPRESENTING THE HOLOCAUST
Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Ilda Teresa de Castro (Lisbon)

David Duindam (Amsterdam)
Merging the Virtual and the Physical: Spatializing the Digital Jewish Monument at the Hollandsche Schouwburg

Verena von Eicken (York)
Coming to Terms with Heritage Cinema?: German Historical Films of the 2000s

Yuliya Boyd (Bochum)
Flirt with Authenticity: Bridging Communicative and Cultural Memories

K5. MEDIUM AND TIME
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Catherine Fowler (Otago)

Sheena Scott (London)
The Imprint of Time: The Changing Material of the Filmstrip in Interwar French Cinema

Misha Kavka (Auckland)
Temporal Elasticity in “Real-Time” Media

Richard Misek (Kent)
The Algorithmic Image

K6. EUROPEAN HORROR FILM
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Francesco Di Chiara (Ferrara)

Helena Karlsson (St. Peter, MN)
Let the Right One In (2008): Horror and the Decline of the Swedish Welfare State
Russ Hunter (Newcastle)
“I had convulsions for three days”: Realism and the Italian reception of the films of Dario Argento

Üner Altay (Istanbul)
Philosophical and Cultural Roots of 2000’s Turkish Horror Cinema

K7. TIME AND (IN)SECURITY: CONTEMPORARY ANXIETIES AND THE MEDIA
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Susana Araújo (Lisbon)

Susana Martins (Leuven/Lisbon)
Michael Haneke and the Temporal Construction of Everyday Terror

Manuela Carvalho (Lisbon)
Performance Space and Surveillance Culture

Ana Raquel Fernandes (Birmingham/Lisbon)
Martin Amis, the media and the War on Terror

Sandra Bettencourt (Lisbon)
Cinema and Media in a “Time of Terror”: Land of Plenty and Babel

K8. TELEVISION’S NEW SPACES OF PARTICIPATION
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Vicente Rodriguez Ortega (Madrid)

Karin Van Es (Utrecht)
The Voice: Redefining liveness for multi-platform television - The Live Shows as Liveness Constellation

Berber Hagedoorn (Utrecht)
The performance of cultural memory in multi-platform TV documentary

Abby Waysdorf (Utrecht)
Ivory TV towers: Comment threads, DVDs, streams, and the television canon

Eggo Müller (Utrecht)
The Dutch "TV Lab": Reinventing television in the multi-platform era

K9. PERFORMANCE AND PERFORMERS
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Helle Kannik Haastrup (Roskilde)

Ros Jennings (Gloucester)
“It’s All Just a Little Bit of History Repeating”: Pop Stars, Audiences, Performance and Ageing – Exploring the Performance Strategies of Shirley Bassey

Mark Gallagher (Nottingham)
On Javier Bardem’s Sex Appeal
Anne Marit Myrstad (Trondheim)
New Wave Beauty

**K10. CHILDHOOD AND FAMILY**
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Efrén Cuevas (Navarra)

Ana Gilbert (Rio de Janeiro)
Broken Children, Perfect Children, or Blue Lobsters

Maria Lusitano Santos (London)
In(visible) Memories: Relating to Childhood Memory Through Shared Filmmaking

Giuseppina Sapio (Paris)
“Reels Memories”: Home Movies and Family Memory

Laura Copier (Amsterdam)
Family Values and the End of Time: Hollywood Apocalypse in Roland Emmerich’s 2012

15.45 – 17.30  **PANELS L1 – L10**

**L1. PUBLIC NARRATIVES AS CINEMATIC DISPOSITIF**
Location: FCSH - Room T5 (Tower B, 2nd floor)
Chair: Patrícia Dias da Silva (Lisbon)

Nina Köll (Amsterdam)
Whose Life in a Day is it Anyway? Curating the Narrative of Crowdsourced Cinema

Eva Sancho Rodríguez (Amsterdam)
The politics of Life in a Day: film as agora or crystal palace

Paula Albuquerque (Amsterdam)
Surveillance Cinema - Filming the Algorithmic Self

**L2. RANCIÈRE AND FILM**
Location: FCSH - Room T6 (Tower B, 2nd floor)
Chair: Susana Viegas (Lisbon)

Carolin Overhoff Ferreira (São Paulo)
Indisciplinary Films: Contemporary Examples

Pasi Valiaho (London)
The Emergent Present, or, What Constitutes a Critical Image?

Asbjørn Grønstad (Bergen)
Ethics and Form in Steve McQueen’s *Hunger*
L3. **LITERARY FILM ADAPTATIONS**
Location: FCSH - Room T7 (Tower B, 2nd floor)
Chair: Ana Soares (Faro)

Maryn Wilkinson (Amsterdam)
Lisbeth Salander: A Feminist Icon, Lost In Translation?

Jo Sondre Moseng (Lillehammer)
Adaptation as a Mode of Production Practice?: The Producer’s Approach to Literary Sources

Audun Engelstad (Lillehammer)
Playing the Producer’s Game: Adaptation and the Question of Fidelity

L4. **FILM AND POLITICS**
Location: FCSH - Room T9 (Tower B, 3rd floor)
Chair: Matthew Holtmeier (St. Andrews)

Mihaela Brebenel (London)
Moving Image Art: Aesthetics, Politics, Event

Julia Vassilieva (Melbourne)
Capital and Co.: Kluge/Eisenstein/ Marx

Uta Felten (Leipzig)
A New Aesthetic of the Political in Women Cinema

José Filipe Costa (Lisbon/London)
Film-makers Who Are Occupants and Occupants Who Are Actors: The Memory of the April Revolution in *Torre Bela*

L5. **MEDIUM, MEMORY AND DREAM**
Location: FCSH - Room T10 (Tower B, 3rd floor)
Chair: Winfried Pauleit (Bremen)

Simone Tiemi Hashiguti (Uberlândia)
Media: Constitution, Maintenance and Changes in Discursive Memory

Riccardo Venturi (Lucca)
Screen Memories, or How to Project a Dream on a Screen

Ulrike Hanstein (Weimar)
Memories and Masochistic Pleasures: Ophuls’ *Letter from an Unknown Woman*

Raphaelle Costa de Beauregard (Toulouse)
Time in Screen Dreams: A Study of *Geheimnisse einer Seele-Les mystères d’une âme* (Georg Wilhelm Pabst, silent b&w, 1926)
L6. VIDEO SHARING AND SOCIAL NETWORKS
Location: FCSH - Room T11 (Tower B, 3rd floor)
Chair: Tiago Baptista (Lisbon)

Frederik Dhaenens and Sofie van Bauwel (Ghent)
Queer Resistance and Heteronormativity on YouTube: A Queer Theoretical Inquiry on Online Television Fandom of Gay Representation

Abigail Keating (Cork)
The Interactive Home Movie: Individual and Collective Memory in the Age of Web 2.0

Lemi Baruh (Istanbul), Yoram Chisik (Madeira), Christophe Bisson (Istanbul)
Başak Şenova (Ankara)
The More the Better?: An Examination of the Impact of Quantity of Information Shared in a Social Network Profile, Profile Owner’s Sex, and Voyeuristic Curiosity on Social Attraction

L7. THEORIZING TIME IN FILM
Location: FCSH - Room T12 (Tower B, 3rd floor)
Chair: Dina Mendonça (Lisbon)

Tijana Mamula (Rome)
Melancholy Unshaped?: Rudolf Arnheim, the “Media Unconscious” and Kracauer’s Theory of Memory and Film

Eu Jin Chua (London/Auckland)
The Concept of Entropic Time in Film Theory

Erik Laeven (Amsterdam)
“Once Upon an Ending”: The Rhythmic Analysis of Telling Time

L8. SPIRITUALITY IN FILM AND VIDEO ART
Location: FCSH - Room T13 (Tower B, 3rd floor)
Chair: Sérgio Dias Branco (Coimbra)

Jill Murphy (Cork)
“A Force of the Past”: Benjaminian Now-Time in Pasolini’s Il Vangelo secondo Matteo (1964) and La ricotta (1962)

Saige Walton (Adelaide)
Elemental Aesthetics: Bruno Dumont’s Cinema ofGrace

Inês Gil (Lisbon)
Body and Screen: The Memory of Time

L9. FILM AND HISTORY
Location: FCSH - Room T14 (Tower B, 3rd floor)
Chair: Maria Irene Aparício (Lisbon)

Bruce Williams (Wayne, NJ)
Simultaneous History: Translation and Memory in Paulo César Saraceni’s The Challenge
Gerwin van der Pol (Amsterdam)
The Euro-Western Remembering Its Own Past Through the Eyes of an American Myth

Imke Brust (Haverford, PA)
Images of National Reconciliation in The Lives of Others and Tsotsi

Susana Duarte (Lisbon)
Only Cinema Can Tell History: Jean-Luc Godard, Archaeologist of Images

L10. THE WORLD ACCORDING TO CHILDREN’S FILMS
Location: FCSH - Room T15 (Tower B, 3rd floor)
Chair: Tommy Gustafsson (Växjö)

Philipp Schmerheim (Amsterdam)
Introducing Philosophy: How Children Experience Philosophical Ideas through Film

Tobias Kurwinkel (Bremen)
The Treshold as a Novel, the Novel as a Treshold: J.K. Rowling’s Harry Potter

Iris Mende (Düsseldorf)
Reinventing the Middle Ages. Mediaeval Worlds in Fantasy Films

18.00 – 19.30
KEYNOTE ADDRESS
Lúcia Nagib (University of Leeds)
Stasis, Scale and Urban Portugal

Location: UNL’s Rectory – Auditorium A

19.30
CLOSING REMARKS

Location: UNL’s Rectory – Auditorium A